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## ART GALLERY WITH REGIONALISM DESIGN APPROACH IN THE CITY OF SURAKARTA

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### Abstract

*The development of Solo's creative arts can be proven from the [surakarta.go.id](http://surakarta.go.id) page that on October 31, 2023, Solo City achieved an extraordinary achievement by entering into the ranks of 55 cities that became new members in the UNESCO version of the World Creative Cities Network. Art exhibitions began to be held in the city of Surakarta but not held in a space that has a special function to exhibit works of art, it is not supported by the development of supporting facilities, which is one of the things that become the background of the problem of designing this object. The researcher used a descriptive qualitative method which includes primary data collection, secondary data, analysis and concept preparation. The results of the study suggest that there are two branches of regionalism, namely replicative regionalism which only takes part or all of the elements and abstract regionalism which pays more attention to site conditions and relationships with the surrounding. Abstract regionalism was chosen for this case as a design approach based on the problem of the erosion of Central Javanese cultural values in modern buildings.*

**Keywords:** Fine Art Gallery, Regionalism, Surakarta City.

### INTRODUCTION

Indonesia is known for its diverse culture. The development of Solo's creative city art can be proven from the [surakarta.go.id](http://surakarta.go.id) page that on October 31, 2023, Solo City achieved an extraordinary achievement by entering into the ranks of 55 cities that became new members in the UNESCO version of the World Creative Cities Network. Nowadays, art exhibitions are starting to be held in the city of Surakarta but are not held in a space that has a special function to exhibit works of art, it is not supported by the development of supporting facilities, which is one of the things that become the background of the problem of designing this object. The design object (ORB) that becomes the final project is the idea of Designing Fine Art Gallery with Regionalism Approach in Surakarta City.

ORB is a space that accommodates various kinds of art activities with the aim of encouraging interest in art practices that include the creation of works and art appreciation. There are only a total of 6 well-known art galleries in Surakarta City, and most of them are only temporary art galleries when there are certain events that cannot be visited all the time. The issue of regionalism is raised because local identity will

remain with the times. According to Curtis (1985), Regionalism fosters an expectation that the form of architecture produced can have a timeless nature, and merge into one between the old and the present, as part of the universal, but still prioritizing aspects of the local image. The theory of this approach is in accordance with the background of ORB which requires a creative space design and can adapt to the function of art creativity in it in accordance with the user preferences of art actors and connoisseurs without eliminating the cultural values of Surakarta City.

Produce a public space in the form of an art gallery that facilitates artists, art lovers, and attracts general visitors for art appreciation to study art. The art gallery is designed with a modern form of space without eliminating the traditional cultural values of Surakarta City by combining abstract transformative (modern) regional architectural concepts that include design results that can adapt to the climate of the local area in accordance with cultural patterns, and iconographic concepts so that they can balance the function of creative activities in it. The concept of regionalism is applied through appropriate site planning, space zoning, and facades in Surakarta. Regionalism is a fusion between the old and the new (Curtis, 1985).

According to Kenzo Tange, regionalism is not just about the look of a building, but goes much further than that. In its application, regionalism can go into all lines, depending on which is the focus and needs of the building itself. According to Budiharjo (1997), regionalism should be seen as a way of thinking about architecture, not as a variety or style, and is not single-track but diffuse. Regionalism architecture has a transformative pattern that no longer imitates old buildings, but tries to find new forms as a form of adaptation with concrete and abstract concepts, but still refers to the expression of old buildings, namely colonial architecture. (Giri, et al., 2024).

Surakarta City is included in the tropical monsoon climate area where there will be a rainy season from October to March and a dry season from April to September. Rainfall in Surakarta City has an average of 2180 mm with a relatively stable temperature at 25°C. The average amount of light time is 12.5 hours per day with 77% humidity. The cultural pattern in Surakarta refers to the Central Javanese culture which refers to the macrocosm and microcosm. Macrocosm is a Javanese belief in the universe that includes all elements of nature, such as earth, water, wind, fire, and sky, as well as a cosmic order that includes natural harmony and centers on divine rules (god), while microcosm is a Javanese belief in the real world, a harmony between thoughts, actions, and spirituality to achieve a balanced and harmonious life with the universe (Bimo, 2020)

Iconography in abstract regionalism architecture refers to symbols or visual elements that are used to symbolically represent the values, identity, and local cultural characteristics of a region, but not necessarily in a literal or traditional form. In abstract regionalism, elements of local culture or nature are reinterpreted in a more modern or contemporary style, resulting in architectural forms that reflect local meaning or context but through a more minimalist or symbolic approach. Iconographic (symbols), giving rise to new modern buildings but still featuring representations (community symbols) of local meanings. (Putri et al., 2020) According to architect Kenneth Frampton, an originator of the concept of Critical Regionalism (which influenced abstract regionalism), this approach invites architects to consider locality, culture, and natural context in a subtle and modern way, without being trapped in traditional ornamentation or style (Frampton, 1983).

The Aceh Tsunami Museum is a building erected to commemorate the earthquake and tsunami that struck Aceh in 2004. In addition to being a memorial, the museum also serves as a disaster education center and emergency evacuation site. The architectural design of the building is very unique and meaningful, taking inspiration from the shape of ocean waves and traditional Acehnese stilt houses. Some important elements in the museum's design include the Acehnese ornamental motifs that adorn the walls, the curved roof shape that resembles sea waves, and the "Lorong Tsunami" space that provides an emotional experience for visitors. The museum is located in Banda Aceh, Indonesia, with a footprint of approximately 2,500 square meters. The Museum Ullen Sentalu Yogyakarta is a cultural tourism destination that is rich in Javanese history and art. The museum not only presents a collection of historical objects such as batik, sculptures, and palace documentation, but also offers an in-depth educational experience about the history and culture of Mataram. Visitors can explore the various exhibition rooms, take educational tours, or even participate in art and cultural workshops. In terms of architecture, the museum adopts the concept of regionalism by using natural materials such as stone and wood, and integrating the building with the surrounding natural landscape. The semi-open design of the building allows for good air circulation and natural light, creating a cozy and cool atmosphere. In addition, ornaments and architectural elements inspired by Javanese art provide a distinctive traditional aesthetic touch.

The design criteria for this art gallery emphasize the importance of adjusting to the local and cultural context. The regionalism aspect is implemented through various elements such as flexible and aesthetically pleasing landscaping, massing that represents the cultural values of Central Java, zoning that takes into account the climate and cultural patterns of the local community, and building structures that are strong and adaptive to soil conditions. In addition, building utilities are also designed to accommodate the various needs of users, including people with disabilities, without neglecting aesthetic and cultural values. Thus, the art gallery designed based on these criteria is expected to not only be a functional exhibition space, but also a cultural icon that reflects the local identity. This site analysis focuses on accessibility and circulation. The site has an area of 13,000 m<sup>2</sup> and is bounded by vacant land, residential areas, market areas, and railroad tracks. The main and service entrances are recommended via Jalan Samratulangi as it has the largest road width. Meanwhile, service exit access can be via Jalan K.S. Tubun to avoid vehicle accumulation. It should be noted that most of the roads around the site have low mobility, so careful planning is needed regarding traffic and circulation within the site.

The site analysis shows that there are several provisions such as the Building Setback Line (GSB), Basic Building Coefficient (KDB), and Green Open Space (RTH). These provisions are important to consider in planning the layout of the building. Response to the Sun is obtained by placing the main building mass on the east side and opening glass openings on the south and east sides. This aims to maximize natural lighting and reduce heat entering the building. Response to Wind is done by placing openings on the west, north and south sides to create cross ventilation.

This will help the air circulation in the building to be better. The response to Acoustics is focused on the placement of building functions. The productive and educational areas are placed on the north side which is considered to have the lowest noise level. Meanwhile, the service and parking areas are placed on the south and east sides. View from Site shows how the view from within the project site is obstructed

by other buildings in the vicinity. This analysis is important to determine the potential for visual disturbance and air circulation. View to Site provides an overview of how the view from outside towards the project site. This analysis is useful for determining the aesthetic potential and visual appeal of the project. Based on the results of the analysis, there are several recommendations given, such as utilizing the train tracks as a visual attraction and maximizing the aesthetic potential of certain facade parts.

The order of achievement of groups of spaces describes the flow or sequence that visitors or users expect when entering and moving within the building. For example, visitors will usually enter through the Main Entrance, then head to the reception area, and so on. This sequence is important to create a smooth and intuitive experience for users. Relationships between groups of spaces show how different areas in the building are connected to each other. These relationships can be physical (for example, through corridors or doorways) or functional (for example, a meeting room connected to a waiting area). Understanding these relationships is important to ensure efficient use of space and support the various activities that take place within it.

## **METHODS**

The research method used in planning and designing this design object is qualitative descriptive with four main stages, namely problem identification, data collection, data analysis, and concept formulation. The problem identification stage is carried out to identify the main issues in the development of agritourism based on oil palm plantations in Siak, such as the lack of educational tourism, the environmental impact of plantations, and the need for the application of sustainable architecture. This process involved a literature review on agritourism, sustainable architecture, oil palm plantations, and initial observations.

The data collection stage involved collecting primary data through field observations, interviews, and site studies related to geographical, climatic, and infrastructure conditions. Secondary data was obtained from literature on sustainable architecture, agritourism, and precedent studies from similar projects, as well as statistical data from BPS Siak Regency.

The data analysis stage was conducted to evaluate the potential and constraints of the location, space requirements, and the relevance of sustainable architecture principles. The analysis included site studies for solar orientation, wind direction, and environmental risks, as well as precedent studies to understand the application of green technology and eco-design.

The final stage is to formulate a concept, which is the result of a response to the design criteria and analysis that has been carried out. This formulation includes various aspects, such as site concept, form concept and visualization, spatial concept, structural concept, and building utility concept.

## **RESULT AND DISCUSSION**

There are two branches of regionalism, namely replicative regionalism which only takes some or all elements and abstract regionalism which pays more attention to site conditions and relationships with the surrounding. Abstract regionalism was

chosen for this case as a design approach based on the problem of the erosion of Central Javanese cultural values in modern buildings. Abstract regionalism includes 3 main points that need to be considered namely ,climate, cultural patterns, and iconography. The climate of Surakarta City is included in the tropical climate, so it is necessary to pay attention to several things that will be concentrated on when designing, namely thermal comfort with the criteria of placing the main building mass on the east side, minimizing the surface area of the building on the west side, , placing glass openings on the south and east sides, using walls or bright surfaces to reflect light into dark areas placing secondary skin on the west side to reduce heat with a shading device system, and applying roof types and materials that reflect heat and sunlight. Placing openings on the west side to the east and north to south to create cross ventilation and the application of types of breathable wall so that air can still flow into the building to achieve healthy and good airflow. Placing glass openings on the east, north, and south sides and applying open areas such as terraces, breezeways, or atrium spaces to filter and distribute light.

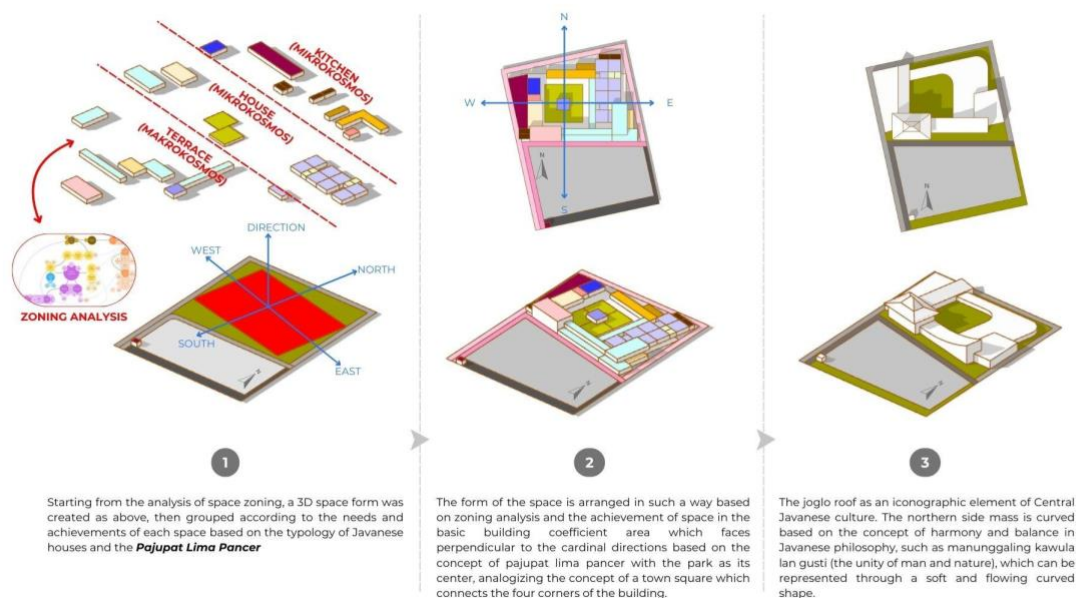


Figure 1. Period Analysis

The figure above illustrates the process of analyzing and designing the building form based on the concept of zoning and typology of Javanese houses. In the first stage, zoning analysis was conducted to determine the function and relationship between spaces. The results of this analysis are then visualized in 3D. In the second stage, the building form is divided into several zones according to the results of the zoning analysis. These zones were then organized based on the concept of “*pajupa lima pancer*”, which is the concept of space placement in Javanese architecture. This concept considers cardinal directions and visual balance. In the final stage, the building form is given an aesthetic touch by using a Joglo roof as a typical element of Javanese architecture. The Joglo roof was chosen because it symbolizes Javanese culture and gives a strong impression to the building. Overall, this design process combines functional, aesthetic, and Javanese cultural aspects.



The design of this art gallery adopts a regionalism approach, with the aim of integrating Javanese cultural values into the building design. The spatial concept is based on Javanese cultural principles, such as the concept of "Papat Kablat lima pancer" which is reflected in the placement of buildings around the central park. The iconic Joglo roof is also a representation of traditional Javanese architecture. In addition, consideration of the cardinal directions and air circulation is also an important part of the design, so that the building is not only aesthetically pleasing, but also comfortable and suitable for the tropical climate. Functionally, the gallery building is divided into several zones, namely the reception zone, exhibition zone, support zone, and service zone. Each zone has a specific function and is connected to each other. This division of zones aims to create an optimal visitor experience when enjoying works of art. Overall, the design of this art gallery is an effort to create a public space that not only functions as a place for art exhibitions, but also as a space for education and art appreciation rooted in local cultural values.

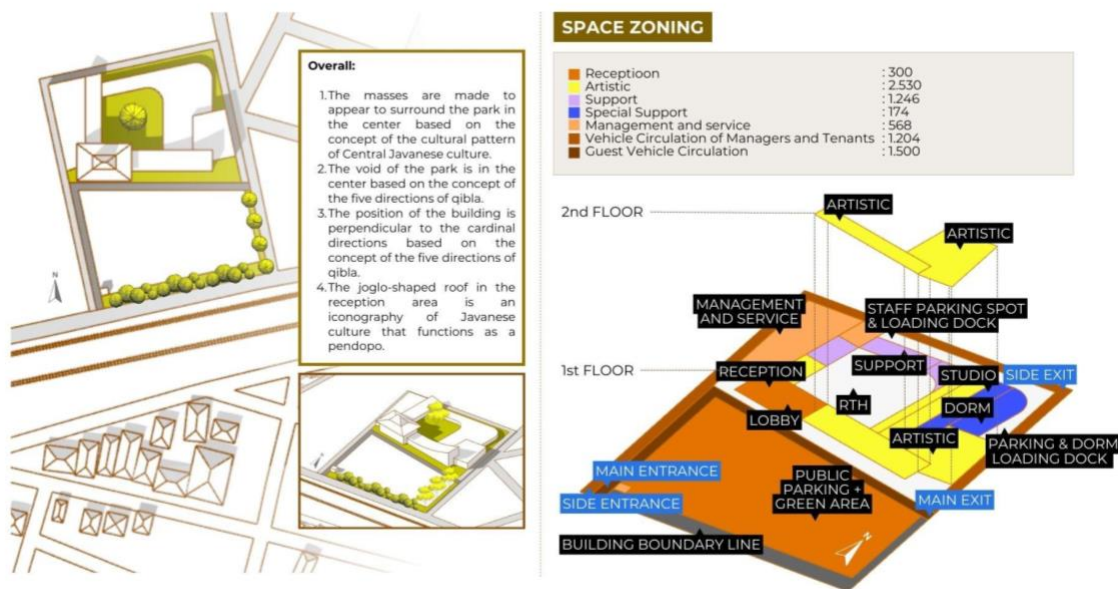


Figure 2. Design Concept

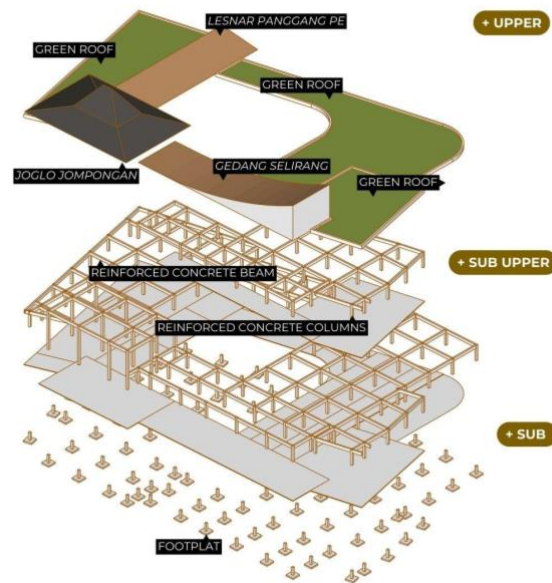


Figure 3. Structure Concept

Overall, figure 3 above depicts a modern building that combines traditional aesthetics with modern construction technology. The use of a green roof shows concern for the environment, while the reinforced concrete structure ensures the strength and durability of the building.

The diagram in Figure 4 below provides an overview of the water supply system and the sewage system in a building or building complex, perhaps in the context of designing an art gallery in Surakarta. Waste management system is also an important part in maintaining the cleanliness and sustainability of the environment around the gallery.

The diagram illustrates the flow of waste management starting from waste segregation at the source, transportation, to final processing in temporary disposal sites (TPS) or landfills (TPA). The air conditioning system is crucial to maintain visitor comfort and the preservation of artworks that are sensitive to changes in temperature and humidity. The diagram explains the main components of the split and central air conditioners used, and how the system works to regulate the temperature and humidity in the room. The system was designed with the aim of providing overall security to the gallery, protecting the art collection, and ensuring the safety of visitors and staff. The integration between the various systems allows for a quick and effective response to various emergency situations.

## Art Gallery with Regionalism Design Approach in the City of Surakarta

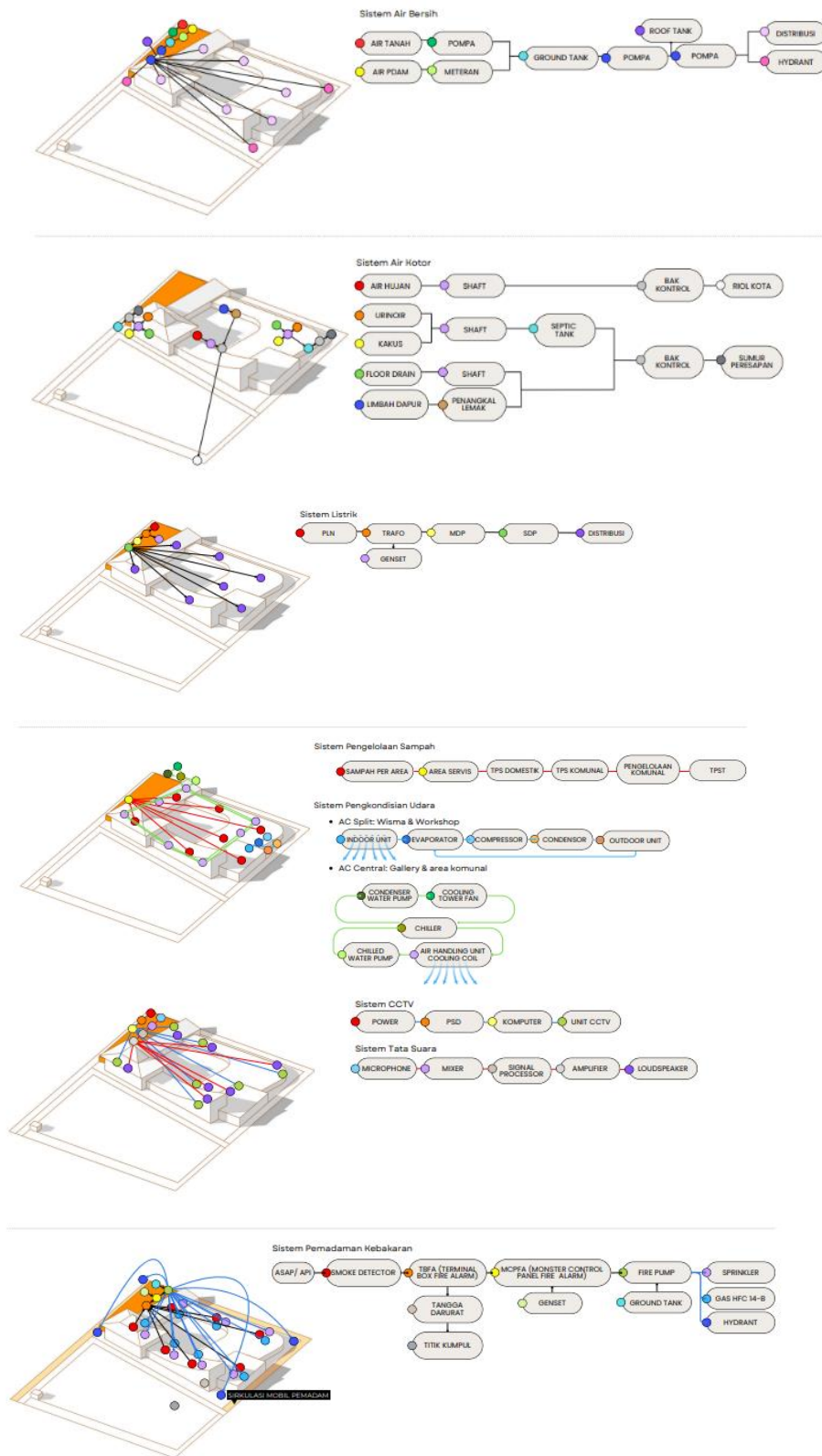


Figure 4. Utility Concept

While the overall discussion above when elaborated with previous research as a literature review that constructs the regionalism of Surakarta city then this finding



supports the previous research. According to Siswandani (manager of the fine arts gallery of the Central Java Cultural Park), the Central Java Cultural Park is a public place for various artistic activities which include fine arts, dance, music, theater, puppetry, literature, karawitan, and so on within the scope of Central Java. So, the role of the Central Java Cultural Park is very broad in the field of art because it covers various arts throughout Central Java. The cultural park has accommodated various art activities in Surakarta but in the field of fine arts there are still few facilities available to support fine arts activities.

There are only 2 galleries, namely a large art gallery with an area of 500 m<sup>2</sup> while the small gallery has an area of 200 m<sup>2</sup>, an art guesthouse as a transit and stay for artists who will hold activities at the Central Java Cultural Park and a painting studio but this painting studio is no longer used. In addition, there are no facilities for education/training and sales of art works in Taman Budaya Central Java. The less strategic location of the art gallery in Taman Budaya Jawa Tengah and far from the city center is also one of the factors that resulted in this gallery not attracting many visitors, especially the general public when there is an art exhibition (interview conducted on Wednesday, November 28, 2012 in the management room of Taman Budaya Jawa Tengah).

#### 4. CONCLUSION

Surakarta, which has been recognized as a World Creative City by UNESCO, has great potential in the field of fine arts. However, the lack of art gallery facilities that are in accordance with local characteristics is a problem. This research examines the concept of regionalism as a solution to overcome these problems. Regionalism is considered to give identity and added value to art gallery buildings by connecting them with local cultural and historical contexts. The results show that the abstract regionalism approach is more relevant to the design of art galleries in Surakarta City. This approach allows the art gallery building to remain modern while still reflecting the local identity. Thus, the designed art gallery is expected to be a public space that not only functions as a place to exhibit artworks, but also as a place to preserve and develop local cultural arts.

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